

MUSICAL GAZETTE

An Independent Journal of Musical Events

AND

GENERAL ADVERTISER AND RECORD OF PUBLIC AMUSEMENTS.

VOL. II., No. 31.]

SATURDAY, AUGUST 1, 1857.

[PRICE 3D.

Musical Announcements.

HER MAJESTY'S THEATRE.

Farewell Performances, at Reduced Prices.

THIS EVENING (August 1st), LE NOZZE DI FIGARO; and ALPHEA. Mdlle. Marie Taglioni and M. Charles. Monday, August 3 (last night but three), by general desire, last time of **LA FIGLIA DEL REGGIMENTO**; last scene of **LUCIA DI LAMMERMOOR** (Edgardo, Giuglini). Tuesday, August 4 (last night but two), last time of **IL DON GIOVANNI**. Wednesday, August 5 (last night but one), last time of **LE NOZZE DI FIGARO**. Last night on Thursday, August 6, **LA TRAVIATA**; last act of **1 PURITANI**; the National Anthem will follow the opera.

The entertainments in the ballet will include Mdlle. Marie Taglioni, Mdlles. Katrine, Morlacchi, and Boschetti.

Prices:—Pit tier, grand tier, and one pair, £2 12s. 6d.; two pair, £1 11s. 6d.; half-circle, £1 1s.; pit stalls, 12s. 6d.; gallery boxes, 12s. 6d.; gallery stalls, 3s. 6d.; gallery side stalls, 3s.; pit, 3s. 6d.; gallery, 2s. Applications to be made at the box-office at the theatre. No free list.

HER MAJESTY'S THEATRE.

Provincial Tour.—Manchester, Liverpool, Bath, Bristol, Plymouth, Bradford, Edinburgh, Glasgow, and Dublin.—Italian opera.—Piccolomini, Spozia, Poma, Fazio, Ortolani; Belletti, Belart, Benvenuto, Rossi, Mercuriali, Aldi, and Giuglini will appear—at Manchester, from the 10th to the 15th of August; Bradford, on the 17th of August; Bristol, from the 20th to the 24th of August; Plymouth, from the 28th to the 28th of August; Liverpool, from the 31st of August to the 4th of September; Glasgow, on the 7th, 9th, and 11th of September; Edinburgh, on the 8th and 10th of September; Dublin, on the 10th of October.

ROYAL ITALIAN OPERA,

Dublin, Liverpool, Manchester, Birmingham.—Madame Bosio, Mdlle. Parepa, Madame Didée, Madame Taglioni, and Mdlle. Victoire Balfe; Signor Gardoni, Signor Nori-Bernadi, Signor Graziani, Signor Tagliacozzi, Mons. Zelger, Signor Polonini, and Signor Ronconi. The above artistes of the Royal Italian Opera will perform in Dublin, from the 3rd to the 15th of August; in Liverpool, from the 17th to the 21st of August; in Manchester, from the 22nd to the 29th of August; and in Birmingham, from the 31st of August to the 2nd of September, when the following operas will be given:—**Il Trovatore**, **La Traviata**, **La Favorita**, **La Sonnambula**, **Lucia di Lammermoor**, **Fra Diavolo**, **1 Puritani**, **Il Barbiere di Siviglia**, **L'Elisir d'Amore**, and **Rigoletto**. These operas will be produced with all the well-known completeness of the Royal Italian Opera, and mounted with the splendid costumes and appointments of that celebrated establishment. Conductor, Mr. Alfred Mellon. Prompter—Signor Montersani. Acting and Stage Manager—Mr. A. Harris.

To Music Teachers and Organists.—

An excellent opening for a talented and efficient MASTER has occurred in a considerable town in Scotland. A well-qualified organist and choir-master would secure a position in a church attended by a highly respectable and influential congregation. Inquiries, with testimonials, may be addressed to A. E. J., care of Messrs. Ode and Murray, booksellers, South-bridge, Edinburgh.

CRYSTAL PALACE.—Mr. E. H. Turpin will PERFORM on Messrs. Bevington's PRIZE ORGAN, at half-past 2 on Wednesday next, the 22nd inst., and every succeeding Wednesday until further notice.

CRYSTAL PALACE. MENDELSSOHN CONCERT.

On Friday, August 7th, a CONCERT will be given in the Centre Transept, the music of which will be selected entirely from the works of Mendelssohn. Chorus by the Vocal Association, under the direction of Mr. Benedict. Solos by Mr. Weiss, Miss Huddart, and Mr. Montem Smith.

Programme:—Italian Symphony; Part Songs; Finale to *Lorely*; Pianoforte concerto in G minor; Walpurgisnacht Wedding March.

The instrumental music will be performed by the permanent band of the Company, under the direction of Mr. Mauns.

Open at Twelve. Concert at Three. Admission, Half-a-crown; children, One Shilling. A limited number of seats will be reserved at half-a-crown each.

TO PROFESSORS OF MUSIC,

French, German, and Dancing.—A lady wishes to meet with the above MASTERS, on reciprocal terms. First references will be required. Real name, enclosing stamped envelope, to be addressed to E. L., at Spalding's library, Notting-hill.

To Professors of Music & Musicsellers.

—For DISPOSAL, with immediate possession, the BUSINESS of a Musicseller and Teacher, situate in a large market town 40 miles from London. Established 11 years. Most satisfactory reasons assigned for leaving. Apply to M. P., Messrs. Brewer & Co., 23, Bishopsgate-street, London.

The MISSES M'ALPINE

beg to announce that they will be going into Scotland on the 1st of October, to fulfil an engagement, and will be happy to sing at Concerts (en route) before October 1st, and after November 9th. Communications to be addressed to them at 20, Alfred-terrace, Queen's-road, Bayswater, W.

MISS MESSENT has REMOVED

to 13, HINDE-STREET, MANCHESTER-SQUARE.

MR. R. GLENN WESLEY

begs to announce that he has made arrangements with the following eminent artistes to give Oratorios and Concerts in the provinces during October next: Madame Rudersdorf, Madame Amadei, Mr. Charles Braham, and Mr. Thomas. Violinist—Herr Molique. Conductor—Signor Alberto Randegger. All applications to be made to Mr. R. Glenn Wesley, 20, Queen's-row, Pentonville-hill, London, N.

THE HUNGARIAN BAND.

The nobility, gentry, and directors of public institutions are respectfully informed that the services of this inimitable band, whose performances have been enthusiastically received at nearly all the Courts of Europe, may be secured for fêtes, public breakfasts, and other entertainments, on application to Mr. Henry Distin, 31, Cranbourne-street, Leicester-square.

THE BROUSIL FAMILY,

patronised by Her Most Gracious Majesty, H.R.H. the Prince Consort, and the Royal Family.—All letters and applications to be made to Herr Brousil, care of Mr. Chas. Jefferys, 21, Soho-square, London.

ENGLISH BALLADS.—Mr. C. BLAND

begs to acquaint his friends and the public that he gives INSTRUCTION in the above style of SINGING, on the most approved system, daily, from Ten o'clock in the morning until Six in the evening, at his residence, 84, Newman-street, Oxford-street.

Musical Publications.

93rd thousand, 1s.; also 1s. 6d., 2s., and 3s. editions.

PSALMS and HYMNS (800, decidedly evangelical), selected by the Rev. CHARLES KEMBLE Already used in 126 churches. Arranged for the Ecclesiastical Year. There are 245 Psalms, 545 Hymns, and 12 Doxologies. Printed as originally written. A specimen copy and terms sent for 12 stamps. To the Clergy, 100 copies of the three sizes equally assorted for £5.

DAVID BATTEN, printer and publisher, Clapham, London, S.

Third Edition.—Sung by Miss Poole.

"KIND WORDS."—Ballad.

Composed by JULIA MILLS.

ADDISON, HOLLIER, and Co., 310, Regent-street.

WANTED, SOME CLEAN COPIES

of the "MUSICAL GAZETTE," of June 7th, 1856. Address, The Publisher, 11, Crane-court, Fleet-street, E.C.

LEGENDARY BALLADS.

—Words and Music by Dr. WHITE.—Sung by the author with the greatest success in his popular musical entertainments. A pleasing and novel collection of quaint ballads. The six following are already published, beautifully illustrated in colours from designs by the best artists: No. 1, "Dreaming Nora;" 2, "The Nervous Irish Maid;" 3, "Song of the Mermaid;" 4, "Take this Heart;" 5, "Mawrwe Mavourneen;" 6, "My heart's in the wave." Price 2s. 6d. each, postage free. Also, Dr. White's Fairy Fantasia for the pianoforte, with portrait. Price 3s.

London: Metzler and Co., 35, 37, and 39, Great Marlborough-street, W. Wholesale agents for Alexandre's Harmoniums, &c.

Musical Instruments.

To the Music Trade and Profession.—

The LARGEST and CHEAPEST STOCK of SECOND HAND PIANOFORTES by Broadwood, Collard, Allison, Oetzmann, Gange, and Tomkison, are to be had at Messrs. Kelly and Co.'s, 11, Charles-street, Middlesex Hospital. Harps by Erard, Erat, &c. Second-hand Organs, &c. Pianoforte Tuners and Repairers provided. Valuations effected, and every class of business connected with the Musical Profession negotiated.

BOROUGH OF LEEDS.—WANTED,

by the Town-hall Committee of the Council of the Borough of Leeds, TENDERS for an ORGAN, to be erected in the Town-hall. Plans and specifications may be seen at the Town Clerk's Office, and the organ to be erected strictly in conformity therewith, and of material and workmanship satisfactory to the Committee. Specimens of the mixture of the various metals to be used to be submitted with the tenders. Sealed tenders, addressed to "The Chairman of the Town-hall Committee—Tender for Organ," to be sent to the Town Clerk's Office, on or before the 1st day of August next. The Committee do not pledge themselves to accept the lowest or any tender.

By order, JOHN A. IKIN, Town Clerk. Leeds, 14th July, 1857.



Miscellaneous.

HOLLOWAY'S PILLS

Invaluable for the cure of indigestion and disordered stomach.—There are few remedies advocated by the faculty that are really serviceable, in curing indigestion and disordered stomachs, which causes a martyrdom to many of the population in every country. The only remedy for the extinction of this malady which can be safely recommended to both sexes and all ages is Holloway's Pills. These are a certain cure and a blessing to old and young; restore health and energy after all medical aid has been tried in vain.

Sold by all medicine venders throughout the world: at Professor Holloway's Establishments, 244, Strand, London, and 80, Maiden-lane, New York; by A. Stampa, Constantinople; A. Guidice, Smyrna; and E. Muir, Malta.

Exhibitions, &c.

FALLS OF NIAGARA, daily, from 10 to 5, at 90, Gracechurch-street.—The Exhibition of this extraordinary PICTURE will shortly CLOSE.—Lloyd, Brothers, and Co.

THE BATTLE OF BALACLAVA—

Mr. SANT's great PICTURE, the Earl of Cardigan describing the Battle of Balaclava to the Royal Family at Windsor Castle, and containing portraits of H.R.H. the Prince Consort, the Prince of Wales, Prince Alfred, Prince Arthur, the Princess Royal, the Princess Alice, the Princess Helena, the Princess Louise, the Duchess of Wellington, the Earl of Cardigan, and Lord Rivers. Is now ON VIEW from 10 till 5, at Messrs. Henry Graves and Co.'s, 6, Pall-mall.

NOTICE.—The BAVARIAN GALLERY of ENAMEL CABINET PICTURES, 16, Maddox-street, corner of Bond-street.—The numerous visitors attracted to this exhibition overcrowding the rooms, the admission from this date will be 1s. to all not presenting cards of invitation. Purchasers must leave their pictures till the close of the exhibition, which will terminate in a few days.

WILL CLOSE THIS DAY.

The NEW SOCIETY of PAINTERS in WATER COLOURS CLOSE their TWENTY-THIRD ANNUAL EXHIBITION TO-DAY.—Open from 9 till dusk.

JAMES FAHEY, Secretary.

WILL CLOSE THIS DAY.

The Exhibition of the Society of British Artists CLOSE their THIRTY-FOURTH ANNUAL EXHIBITION TO-DAY.—Open from 9 a.m. until dusk. Admission 1s.

ALFRED CLINT, Hon. Sec.
Suffolk-street, Pall-mall east.
Notice.—Exhibitors are requested to send for their pictures on Monday, the 3rd, or Tuesday, the 4th of August.

ADAM and EVE by J. Van LERIEU.
This grand work, the companion of which is in the possession of Her Majesty, at Windsor, is on VIEW (free) at 60, St. Paul's churchyard.

MDLLE. ROSA BONHEUR's great PICTURE of the HORSE FAIR.—Messrs. P. and D. Colnaghi and Co. beg to announce that the above PICTURE is now on VIEW, at the German Gallery, 149, New Bond-street, from 9 to 6, for a limited period. Admission 1s.

FLEMISH SCHOOL of PAINTING.—The FIRST EXHIBITION of PICTURES by modern artists of the Flemish School at the Gallery, 121, Pall-mall. Open daily, from 10 till 5. Admission 1s. each. Catalogue 6d.—VAN DEN BROECK, Sec.

PHOTOGRAPHIC SOCIETY.

Now Open, the FOURTH ANNUAL EXHIBITION of the PHOTOGRAPHIC SOCIETY, at the Gallery of the Painters in Water Colours, 5A, Pall-Mall East.—Admission, 1s. Catalogue, 6d.

The ROYAL POLYTECHNIC is OPEN

from 12 to 5 and 7 to 10, having been redecorated and carpeted. Admission to the whole, One Shilling. Children under Ten, and Schools, half-price.

New Lecture by J. H. Penner, Esq., on AQUARIUMS, or OCEAN and RIVER GARDENS, illustrated with numerous specimens.

New Lecture by Mr. King, on THE ATLANTIC TELEGRAPH CABLE on board the Agamemnon and Niagara.

Great Increase of the DISSOLVING VIEWS and PANORAMAS, illustrating CHINA and the Localities of the present WAR, &c., with an interesting LECTURE on the "MANNERS and CUSTOMS of the CHINESE," by A. E. Spencer, Esq.

Stevens's Eighty-two Cosmographies and Life-like Stereoscopes. The Diver and Diving Bell; more than 2000 Models and Works of Art; Electrical Experiments; Machinery always in Motion; Montanari's Art Wax-Work, &c., &c.

MISS P. HORTON's

entirely new ILLUSTRATIONS.—Mr. and Mrs. GERMAN REED appear at the Royal Gallery of Illustration, 14, Regent-street, every evening, with an entirely new ENTERTAINMENT, and Elizabethan Interior, by Messrs. Grieve and Tolbin.—Admission 2s. and 1s.; stalls, 3s.; may be secured at the Gallery, and at Cramer, Beale, and Co.'s, 201, Regent-street.

No performance on Saturday next.

MR. W. S. WOODIN's Last Night in

London, Monday, August 17th.—W. S. Woodin as Madame Ristori in her most famous tragic character.—W. S. WOODIN's OILS of ODDITIES every evening at 8 (except Saturday). A Morning Performance every Saturday, at 3. Private boxes and stalls may be secured, without extra charge, at the Box-office, Polygraphic Hall, King William-street, Charing-cross.

PROFESSOR ANDERSON

at home again at the LYCEUM THEATRE on Monday, August 17.

Mr. ALBERT SMITH's MONTBLANC

Baden, Up the Rhine, and Paris, is NOW OPEN every evening (except Saturday), at 8 o'clock. Stalls 3s.; area 2s.; gallery 1s. Stalls can be secured at the box-office, Egyptian Hall, Piccadilly, every day between 11 and 4, without any extra charge. The Morning Representations take place every Tuesday and Saturday, at 3 o'clock.

MADAME TUSSAUD'S EXHIBITION,

Bazaar, Baker-street, Portman-square.—Full-length portrait models of DOVE and PALMER are now added to the Exhibition.—Admission, 1s.; extra rooms, 6d. Open from 11 till dusk and from 7 to 10. Brilliantly illuminated at 8 o'clock.

THE ZOOLOGICAL GARDENS,

Regent's Park.—A male Chimpanzee has been added to the collection. Admission, 1s.; on Monday, 6d.; children under 12 years of age, 6d. The band of the First Life Guards, by permission of Colonel Parker will perform in the Gardens, THIS DAY, at Four o'clock, and on each succeeding Saturday, until further notice.

ARCHITECTURAL EXHIBITION,

and Collection of Building Materials and Inventions, Suffolk-street, Pall-mall east.—Open from 9 till dusk.—Admission 1s.; or by season tickets, at all times and to all the lectures, 2s. 6d.

JAS. FERGUSON, F.R.S., Hon. Secs.
JAS. EDMISTON, Jun.

MOSCOW.—BURFORD'S PANORAMA

is NOW OPEN. A magnificent panorama of Moscow, with the gorgeous entry of the Emperor Alexander II. St. Petersburg and the Bernese Alps are still open. Admission to each 1s. Open from Ten till dusk. Leicester-square.

RUSSIA: its Palaces and its People

GREAT GLOBE, Leicester-square.—A new and magnificent DIORAMA, in 40 immense tableaux, of Russian Scenery, with novel scenic effects, and the sites and scenes of the memorable events of the late campaign.—The Ural Mountains—Nijni Novgorod during the Fair—Panorama of St. Petersburg and Moscow.—The Coronation of the Czar in the Grand Cathedral of the Assumption. Explanatory lectures at 3 and 8. Admission to the whole building, 1s.

CHARLES OKEY's Parisians at home.

—Paris—Baden—Wildbad—Piano—Burlesque and Rough Sketches. Wednesday and every evening, except Saturday, at 8; Tuesday and Saturday-mornings at 2½. Seats, 1s.; stalls, 2s.—Lowther Arcade Rooms, Adelaide-street, Charing-cross.

INDIA.—Russian Life and Scenery.

Great Globe, Leicester-square.—New DIORAMA of RUSSIA, at 3 and 8. Diorama of INDIAN LIFE and SCENERY, at 12 a.m. and 6 p.m. Admission to the whole building, 1s.

BURFORD'S PANORAMA.—SIERRA

LEONE.—This beautiful and picturesque Panorama is now OPEN to the public. Moscow and the Bernese Alps continue on view. Admission to each, 1s. Open from 10 till dusk.—Leicester-square.

Theatrical Announcements.

THEATRE ROYAL, DRURY LANE.

Lessee, Mr. E. T. Smith.—New acts of grace, skill and daring every evening, by the wonderful American Circus Troupe.—Great Hit of Jack the Giant Killer.—Novel Effects.—Tight Rope Act, Arthur and Nelson, the renowned Clown-King. Boxes, 2s., 6d. and 1s. 6d.; galleries, 6d.; pit and promenade, 1s.

THEATRE ROYAL, HAYMARKET.

THIS EVENING, the new and greatly successful comedy, in three acts, entitled VICTIMS. With (for this night only) the classical love-story of ATALANTA; or The Three Golden Apples. Miss Anna Maria Quinn will appear in THE ACTRESS OF ALL WORK.

On Monday next, and during the week, the comedy of VICTIMS. After which Mr. T. P. Cooke will return to the stage for six nights only, and appear in his celebrated character of William in the late Mr. Douglas Jerrold's drama of BLACK-EYED SUSAN. In future the prices of admission will be—Orchestra stalls (which may be retained the whole of the evening), 6s.; no charge for booking. First price—dress boxes, 6s.; upper boxes, 4s.; pit, 2s.; lower gallery, 1s.; upper gallery, 6d. Second price—dress boxes, 3s.; upper boxes, 2s.; pit, 1s.; lower gallery, 6d.; no half-price to upper gallery.

The FROZEN DEEP for the Last Time on Saturday, August 8.—Stalls can now be had at the Gallery of Illustration.

THEATRE ROYAL, ADELPHI.

Glorious Adelphi Attraction.—Return of Mr. Ben. Webster; Mr. Wright; Mr. Paul Bedford, and Madame Celeste from their provincial tour.—THIS EVENING (August 1st), the powerful drama of GEORGE DARVILLE: WELCOME LITTLE STRANGER.—and FEARFUL TRAGEDY IN THE SEVEN DIALS.

ROYAL PRINCESS'S THEATRE.

Last Week but Three of the Season.

THIS EVENING, and during the week, Shakespeare's play of THE TEMPEST. Books of Shakespeare's play of The Tempest, as arranged for representation at the Royal Princess's Theatre, with Notes by Mr. Charles Keen, may be had at the box-office of the Theatre, price 1s. each.

MISS CARLOTTA LECLERCQ

bees respectfully to inform her friends and the public that her ANNUAL BENEFIT will take place at the PRINCESS'S THEATRE, on Tuesday, the 11th of August, when will be performed Shakespeare's play of THE TEMPEST. Prospectus, Mr. C. Keen: Miranda, Miss C. Leclercq. Tickets, places, and private boxes to be had of Miss Carotta Leclercq, at her residence, 2, Bedford-place, Amptill-square, Hampstead-road.

ROYAL SOHO THEATRE.

Lessee, Mr. Mowbray.—In remembrance of the late Mr. Douglas Jerrold, and with the sanction of the Committee of Management, a Performance by the Portland Dramatic Society will take place on Tuesday, August 4, when will be presented Jerrold's comedy of THE SCHOOLFELLOWS. After which THE WATERMAN. And TIME TRIPS ALL. Tickets and places may be secured at the theatre, or at Sams's Royal Library, St. James's-street.

NOTICES, &c.

All remittances should be addressed to the publisher.
 Notices of concerts, marked programmes, extracts, &c., should be forwarded
 as early as possible after the occurrence.
 Post Office Orders should be made payable to JOHN SMITH, Strand Office
 and addressed No. 11, Crane-court, Fleet-street, London.

THE MUSICAL GAZETTE

SATURDAY, AUGUST 1, 1857.

THE Choir Benevolent Fund deserves a few more words than we bestowed upon it last week in our notice of the Choral Festival held at Windsor. We scarcely did justice to Mr. Gray on his retirement from the post of Secretary to the institution, and we omitted to lay stress upon some matters which might be worthy of imitation or correction at future festivals. Mr. Gray was a choir-boy at St. George's Chapel, and it must have been a pleasing coincidence that he gave his last official attendance at a festival held in the same edifice, while a yet more gratifying circumstance was connected with the meeting of last week, viz., that the collection at the doors and the donations received in the course of the day, places the Choir Benevolent Fund on a firm footing. Only those who have nursed a darling project, have experienced an enthusiastic desire to carry it out, and have devoted much time and labour towards the attainment of their object, can apprehend the satisfaction which such a man must have felt. It is well known by all those who knew Mr. Gray in connexion [with this fund, that in 1851 he commenced its organization, allowing himself ten years to lay the foundation of an institution, which should be of the utmost benefit to that particular branch of the profession with which he is connected,—a branch whose members had in too many cases been deprived of just rights, and increase of income to which they were entitled, and who were thereby liable to stand in need of pecuniary assistance during sickness, while in case of their decease, their families might,—alas, too frequently,—need, not only sympathy, but actual help. This work, for which ten long years were allowed, has been accomplished in six, and Mr. Gray, knowing, without conceit, that he had been mainly instrumental in this satisfactory accomplishment, must have felt very proud at the finishing stroke to this laborious work of foundation having been put at the chapel in which he was educated, and at a time when an important appointment in Dublin demanded his severing himself from the metropolis.

There is one large error of which Mr. Gray has been guilty. We fear that the existence and objects of the Choir Benevolent Fund are not sufficiently known, and we are quite sure that the choral festivals have not had enough ante-publicity. We had the gratification of meeting some persons at Windsor on Tuesday week, who had not heard of the festival from any advertisement or announcement, but had seen our brief article stating that such a performance was about to take place. This shows most clearly that the matter required publicity, and that people were ready to go if they could only get intimation of when and where such a festival was to occur. These representations of genuine music are not without their interest to the generality of musical amateurs, as well as to those who more immediately cultivate sacred music. Lord Ward might have been seen, on the morning in question, tearing away in his brougham from Dudley House to Paddington terminus, to catch the eleven o'clock train (which he almost lost) for Windsor, and all doubt as to his lordship's destination was removed by his

being observed in a stall at the Chapel Royal, listening intently to the holy strains. If profuse advertisement of this meeting had been employed, who can say but that several broughams, early or unpunctual, would have been employed, to the proportionate benefit of the Fund?

We would add a few words to what we have said last week concerning the performance, or rather concerning the execution of the music without a conductor. Such a functionary is, generally speaking, of very great importance to the well-going of choral or instrumental music when rendered by anything approaching a large body, but in such cases as these performances of sacred music, especially when they take place, not only in a sacred edifice, but in immediate connexion with divine service, the gesticulation—how slight soever—of a conductor, has an unseemliness of appearance that we cannot agree to. For the same reason that an organist is concealed from the gaze of a congregation, would we have a conductor under such circumstances altogether abolished? That there is no actual necessity for a conductor, was sufficiently proved at this festival, when the choir was brought from so many different localities, and the traditional or customary *tempo* of the movements or services might reasonably have been expected to vary. Yet everything went smoothly. "The proof of the" &c. &c. &c. Let us not again hear of conductors in the church.

Metropolitan.

The Queen of the Netherlands honoured the Duke and Duchess of Wellington by her company to dinner on Monday evening at Apsley House.

Her Majesty was attended by the chief members of her suite. The Duchess of Wellington afterwards had a concert, at which a very brilliant circle assembled.

The subjoined is the programme:—

PARTE PRIMA.

- Trio, "Te sol quest' anima" (*Attila*) Verdi.
 Mdlle. Parepa, Signori Neri-Baraldi e Graziani.
 Romanza, "La Dea del lago" Donizetti.
 Signor Gardoni.
 Air, "L'Abeille" (*La Reine Topaze*) Massé.
 Madame Bosio.
 Duo Espagnol, "La Jota de los Toreros" Yradier.
 Mdlle. Artot e Madame Didiée.
 Aria, "Qu'il la voce" (*I Puritani*) Bellini.
 Madame Parepa.
 Romance, "Le Vieux Caporal" Bonoldi.
 M. Jules Lefort.
 Quartetto, "Un di si ben rammentomi" (*Rigoletto*) Verdi.
 Madame Bosio, Madame Didiée, Signori Neri-Baraldi e Graziani.

PARTE SECONDA.

- Trio, "Qual volutta" (*I Lombardi*) Verdi.
 Mdlle. Parepa, Signor Gardoni e Graziani.
 Aria, "Pensa alla Patria" (*L'Italiana in Algeri*) Rossini.
 Mdlle. Artot.
 Polka, "Gia dalla mente involasi" (*Le tre Nozze*) Alary.
 Madame Bosio.
 Duo, "Ancor giovine e proscritto" (*Il Bravo*) Mercadante.
 Signori Neri-Baraldi e Graziani.
 Air, "Je suis sauvée enfin" (*Le Domino Noir*) Auber.
 Madame Didiée.
 Duettino, "Ah! quando di morir" Gordigiani.
 Madame Bosio e Signori Gardoni.
 Finale, "Siamo ciechi, siamo nati" (*Il Carnevale*) Rossini.
 Mr. Benedict presided at the pianoforte.

ROYAL SURREY GARDENS.

A grand military festival in aid of the fund for the benefit of Mrs. Seacole, commenced on Monday evening. The musical arrangements were under the management of M. Jullien, who was assisted by the bands of the following regiments: The 1st and 2nd Life Guards, the Royal Horse Guards (Blue), the Grenadier Guards, the Coldstream Guards, the Scots Fusilier Guards, the Royal Engineers, the Royal Artillery, the Royal Marines (Woolwich), ditto (Chatham). (The 11th Hussars were promised but did not arrive). These were supported by M. Jullien's band; and among the vocal performers were Madame Rudersdorff, Monsieur and Madame Gassier, and Mr. Sims Reeves. There was a large chorus, and the whole comprised a total of one thousand performers. The hall was gaily decorated with the flags of the allied armies, which, together with the varied costume of the bands in the orchestra, gave it quite a military appearance. The concert was opened with the National Anthem, performed by the chorus and all the bands (the solos by Madame Rudersdorff), and each bar marked by a discharge of cannon.

The programme included selections from *Don Giovanni*, and *Les Huguenots*, Mendelssohn's *Lorely* finale, and the scherzo and finale from Beethoven's C minor symphony, with songs by the artistes named above. The British Army and Hibernian Quadrilles were also prominent and noisy features. Between the parts, "Mother" Seacole, as the men used to call her, who was stationed at the end of the gallery by the side of Lord Rokeby, was heartily cheered. The good old soul was dressed "in the height of fashion"—a most stupid arrangement: had she appeared in her Crimean costume, she would have looked far more interesting. The cheering was brought to an abrupt termination by the performance of the "Hallelujah" chorus from *The Messiah*, by the orchestra and the Choral Society of the Royal Surrey Gardens. We cannot but think that Handel's great chorus was out of place.

A grand affair, called the Return from the Crimea, had been concocted by M. Jullien, and announced as a great attraction. The various bands were to march from various corners of the gardens, conglomerate in the Hall, and then unite in national tunes. "Montes parturiunt," &c. No such thing took place.

We are sorry to record that the attendance was but meagre. Under any circumstances, there must have been heavy expenses incurred, and we fear that a 5s. admission, with 2s. 6d. more for reserved seats, was not calculated to collect a great mass of people. The following evening a similar concert was given at 2s. 6d., and, on Wednesday and Thursday at 1s. We trust that there was more chance of a benefit for good old Mrs. Seacole on these nights.

Picco is engaged to play for a few evenings.

The invaluable services of Alboni have been retained by the directors.

POLYTECHNIC INSTITUTION.

The manager of this popular institution, in order to render its educational character more complete, having some months since established classes for instruction in various branches of knowledge, and several of the pupils having of late successfully undergone the ordeal of the Society of Arts' examination, a meeting was held on Saturday evening, to witness the distribution of the certificates to the forty-four candidates to whom they have been awarded. Viscount Ebrington, M.P., presided, and pointed out the advantages of following up the education of the schools, by attendances upon classes established in connexion with such institutions as that in which they were assembled, and of competitive examination. In these classes he could discover no drawbacks, and the examination, conducted under the auspices of the Society of Arts, had proved how valuable they were. There was only one road to sound knowledge—systematic, steady, and persevering application. The value of these classes was further proved by the fact that out of 400 pupils, since happily increased to 600, no less than 53, at the end of the first year, offered themselves for examination, of whom no fewer than 44 obtained certificates of merit. The noble lord then proceeded, with a few appropriate remarks, to present the certificate of merit to the 44 youths to whom they had been awarded—some of whom received them for three or four branches of knowledge.

Mr. Pepper then stated that the pupils had voluntarily come forward to present testimonials to two of the professors, in acknowledgment of their exertions in what might be called a

labour of love; there being 620 pupils who had paid 5s. each, of which but a small portion had gone into the pockets of the professors.

Mr. Hampton, the secretary of the chemical class, presented to Mr. Buckmaster, their instructor, a vote of thanks, engraved on vellum, for his valuable services to the class; at the same time, bearing testimony to the great obligations which all the members of the classes felt to Mr. Pepper for their establishment, and for giving the pupils the opportunity of pursuing their studies in connexion with so valuable an institution as the Polytechnic.

Mr. Buckmaster having acknowledged the compliment paid him,

Mr. Soper, the secretary of the arithmetic and algebra class, presented a similar vote to Dr. White, M.A., the professor of the class.

The Rev. Dr. White returned thanks, and

A series of resolutions were then adopted, approving of the principle of education by means of classes in connexion with mechanics' institutions and scientific societies, and expressing confidence in the examinations of the Society of Arts.

The Rev. Dr. Booth and other gentlemen having addressed the meeting,

Votes of thanks were given to Mr. Pepper, the manager of the Polytechnic, for the establishment of the classes; to the professors, and to the noble lord for presiding over the meeting, and the company separated at about 10 o'clock.

MR. HENRY MAYHEW'S CURIOUS CHARACTERS.

An odd entertainment, under the above title, has been given at St. Martin's Hall during the week. The lecturer, beside his claim to notoriety as the projector, or one of the projectors, of *Punch*, has lately become particularly well known as a sort of self-constituted commissioner to inquire into the condition, &c., of the humbler classes. His experience with these grades has enabled him to publish interesting works on the subject, and he is now giving *vidæ vocæ* illustrations of the peculiarities of such characters as are likely to amuse a mixed audience. The experiment is fraught with danger. Mr. Mayhew, if we mistake not, attempted something of the kind between the parts of one of the Monday Evening Concerts, and the "people" would not have it. Possibly some of the "unwashed" were present, and a sprinkling of questionable characters, who were glad of Mr. Mayhew's sympathy in visiting them, and entering into their various modes of supporting existence, but who had a decided objection to a revelation of such facts as were supposed to have been furnished in confidence. At all events, nothing more was heard of London Labour and the London Poor in a *vidæ vocæ* shape until Monday last, when, under the title of "Curious Characters," a very amusing entertainment was provided. Mr. Mayhew "could, an' if he would," have drawn very vivid portraits of some of the characters he professed to represent, but his aim appeared rather to be to amuse his audience by a superficial delineation of the oddities of the classes with whom he had had experience.

The first character presented was a costermonger! (Previous to his appearance in this uncouth costume, Mr. Mayhew delivered a short lecture describing the characters which he intended to represent.) The audience was highly entertained with the assumption, and laughed heartily at the remarks about the trade, the wife-beating (described as highly beneficial), the slang expressions, and the description of the light weights, with which the lecturer adroitly compared the defalcations and cheateries of parties in higher walks (bank directors and Co.). Next came "Old elo, old elo." The Jew brought forward his old bag of articles for which he had given flowers in exchange, at an awful sacrifice to himself (of course), and remarked upon the uncountable difference between the wear of ordinary clerks' clothes and those of government clerks, the latter being never worn out at the elbows! Other garments, of an unmentionable nature, were brought out of the bag, and made satirical and pungent. The next character was the "Street-patterer"—the "full, true, and particular" man—who lived on Rush for a month, took Sebastopol every night for the same space of time (and yet received no orders, except to "move on" by the police), and managed to earn a living by occasional assassination of Napoleon, &c.

The second part was devoted to the Professional Beggar, the Old Watercress Seller, and the Punch-and-Judy Man. In the description of the first of these, the lecturer spoke very strongly

against the practice of indiscriminate alms-giving, by which means self-reliance was destroyed. The language of beggars and their hieroglyphics were amusingly described. Punch and Judy brought their introducer 5*l.* or 6*l.* a-day, but this enterprising man ended his days in a workhouse. The present generation—or degeneration, for Mr. Mayhew says there are but sixteen left—of Punch-and-Judy men, though earning nothing in comparison with such a sum, are equally improvident. The Watercress Seller, a poor and honest man, with a capital ranging from 2*d.* to 2*s.* 6*d.*, was very touchingly described and depicted. With an imitation of Punch, the entertainment concluded.

CRYSTAL PALACE.

VOCAL ASSOCIATION.—This new society made its second public appearance at the Crystal Palace on Saturday last. We must repeat that the Vocal Association is not fitted for the centre transept of the Crystal Palace, and that the centre transept of the Crystal Palace is not adapted for a performance by the Vocal Association. If 2,000 picked singers, with orchestra, at the Handel Festival failed to overwhelm the audience, what can be expected from 300 voices without accompaniment? Still, a very enjoyable afternoon's music was provided, everything went well, the majority of the visitors remained in the centre transept to hear the whole of the music, and they seemed abundantly pleased. The following programme was performed:—

PART I.

| | |
|------------------------------------------------------------------|--------------|
| Overture, "Tannhauser" | R. Wagner. |
| Part-song, "O hills, O vales" | Mendelssohn. |
| Echo Chorus, "When I have gain'd the mountain brow" | Neithardt. |
| Part-song, "The Hunter's Farewell" . . | Mendelssohn. |
| With accompaniment for four horns and brass trombone. | |
| Grand Solo, Flute, M. Svendsen . . . | Tulou. |
| Part-song, "The dearest spot on Earth" . | Benedict. |
| Glee, "Sleep, Gentle Lady" | Bishop. |
| Choral March, "Cheer up Companions" . | Becker. |

PART II.

| | |
|---------------------------------------|------------------------|
| Overture, "Minnesinger" | Benedict. |
| Madrigal, "How merrily we live" . . . | Este. |
| Song, "Blue Bell of Scotland" | arranged by Neithardt. |
| Invitation-a-la-Valse | C. M. v Weber. |
| Instrumentation by H. Berlioz. | |
| Part-song, "The Alpine Horn" | Franz Abt. |
| Part-song, "Hunting Song" | Mendelssohn. |
| Song, "Take thy Banner" | James Coward. |
| March, "Crusaders" | Benedict. |

The only fault in the programme was a rather important one—it too much resembled its predecessor, six or seven of the pieces having figured in the programme of the Vocal Association's first appearance. People might imagine that the Vocal Association could only hammer away at a small circle of pieces, which is by no means the case. The society may repeat as much as they like at Store-street, but they must not encore themselves in public to such an extent, especially at the Crystal Palace, where the very opera concerts have got into disgrace for unseemly repetition of programmes.

One of the most effective *morceau* at this concert was Mr. James Coward's part-song, which was loudly encored. The choir could be heard, in this, to great advantage some distance down the nave, clearly proving whither the sound wends its way. The "Blue Bell of Scotland" is taken far too slowly in the first two verses; and a somewhat dreary effect is produced where none such was ever intended. The third verse, in which the words are of different character, might appropriately be taken at the present degree of speed.

Mendelssohn's "Now morning advancing," too, could be improved, if a decided *ritenuto* were obtained previous to the pause which occurs on the dominant harmony. Rushing upon a pause is rarely effective. True, there is no established rule in music against it, but the time is generally slackened by mutual consent with a small party of singers, and "we know no reason" why so desirable a point of expression should not be accomplished by a large body, when the conductor is so able. These are the only objections we have to offer to Mr. Benedict's excellent presidency last Saturday.

Mr. Benedict's overture to the *Minnesinger*, which improves

vastly upon acquaintance, was very well performed under his direction. Mr. Manns shared the instrumental conducting. Where was the harp in Berlioz's adaptation?

On Friday next the Vocal Association will give a third concert, at which Mendelssohn's *Walpurgis Nacht* and *Loreley* finale will be performed; indeed, the programme will consist entirely of the works of Mendelssohn.

The Queen of the Netherlands, accompanied by her brother, his Imperial Highness Prince Peter Oldenburg, and attended by her suite, and Colonel Wulfe, in attendance on the Imperial Prince, left Claridge's Hotel soon after breakfast on Tuesday morning, to visit the Crystal Palace. Her Majesty and the Prince were met by Sir Joseph Paxton and the head officials of the Palace, by whom the Queen was conducted over the different courts, and taken over the gardens.

On Thursday an extraordinary general meeting of the Crystal Palace Company took place at the Bridge House Hotel, London-bridge, to receive reports from the directors, and the committee of shareholders, and for other purposes. Mr. Farquhar in the chair.

After a short preliminary discussion, arising from an objection raised by Mr. Puncher to the reading of the advertisement convening the meeting (on the ground that the effect might be to "swamp" the meeting adjourned from the 30th June last),

The Chairman opened the business of the meeting, observing that it was of importance that the proceedings should be conducted in a manner which would show to the world that the directors were conscious of the fact that the result would be of the utmost consequence to the success of the noble institution whose interests were in their hands. He would in the first instance call the attention of the meeting to the only practical resolution adopted on the 30th June—viz., that a committee of twenty-one shareholders should be appointed to consider the report and accounts of the directors, that seven should form a quorum, that the committee should pay their own expenses, and that their report should be presented to a meeting on the 30th July. In this case he should give precedence to the committee, and afterwards bring before them the proposition of the directors in regard to their financial position.

The Secretary of the committee then read the report, of which the following is a summary:

"As regarded the general management, the salaries were not too large, but it was believed that economy might be introduced by merging one office into another. In the Fine Arts department it was considered that the expenditure might be reduced without injury to its efficiency. The gardens, both within and without the Palace, being finished, it was thought by the committee that they should be placed under one management, and the large number of gardeners (amounting in all to 146) be reduced. The committee would suggest that the machinery in motion should be removed to the north-west tower, so as to bring the whole of the mechanical and hydraulic arrangements together in a manner which would be productive of economy to the company. The musical arrangements it was believed might be advantageously let either to the present conductor, or to some one else, at a fixed annual amount. The literary department was well conducted, and nearly self-supporting. The picture gallery was not so well or so economically managed as it might be. Agents should only be paid by commission, and artists pay a commission on sales effected. The committee had endeavoured to go through the expenditure and receipts, in order to find whether special festivals, and what the directors called "frequent novelties and varied attractions," had proved profitable or otherwise. The cost of the Peace festival was 1,918*l.* 17*s.*, whilst the receipts had only been 638*l.* 11*s.* 10*d.*, showing a loss of 1,280*l.* 5*s.* 2*d.* There had been last year three flower-shows, the expense of which (including the prizes) amounted to 3,234*l.* 5*s.* 3*d.*, and the cash receipts to 3716*l.* 16*s.*, showing a profit to the company of 482*l.* 10*s.* 9*d.*, besides the attainment of fittings, &c., available for future occasions. There was a poultry-show in January of the present year, the cost of which was 939*l.* 16*s.* 10*d.*, and the receipts 1,083*l.* 8*s.* 11*d.*, showing an apparent profit of 143*l.* 12*s.* 1*d.*, against which the loss of four days' ordinary takings had to be placed. The total expenditure on the twelve opera concerts of last year amounted to 11,461*l.* (including 10,038*l.* paid to Mr. Gye), whilst the net

receipts were 5,567*l.*, to which, if they added the whole of the blue two-guinea tickets, and a proportion of the yellow tickets, the amount would be 11,230*l.*, showing a balance against the company of 231*l.*, irrespective of the loss of the usual daily admissions, which in the corresponding twelve Fridays of the year 1855 amounted to 4378*l.*, making the total loss 4,609*l.*; and there was no return of the expense of taking down the band to the Palace. By the contract with Mr. Gye he was to receive 6,000*l.* for the artists, and 1,000*l.* for the band, and when the sum received for tickets should have amounted to 20,000*l.*, Mr. Gye was to receive one-fourth of the receipts additional. The committee could not understand why the one-guinea season tickets were to be included in this contract, the holders of them being excluded entirely on concert days, and by adding the amount derived from those tickets (15,489*l.* 15*s.* 9*d.*) to the concert receipts, put an extra 3,300*l.* in Mr. Gye's pocket. A large loss had therefore been sustained by the company consequent upon the extravagant outlay incurred for the attractions of the past year. Since the foregoing observations were made, the directors had issued a supplemental report, stating that a profit of from 17,000*l.* to 20,000*l.* had been made upon the above concerts, festivals, and exhibitions. With respect to the item of 11,244*l.* in the revenue account, for maintenance and repairs, the committee had ascertained that if a sum of 10,000*l.* were annually allowed for those objects, it was the opinion of the clerk of the works that the building would be substantially kept up, thus showing an apparent saving of 1,300*l.* upon the present expenses. With respect to the present system of advertising, the committee were of opinion that the great expenses incurred in obtaining the attendance of the higher classes had not resulted in any commensurate advantages to the company, while the million and million shillings had been in a great measure sacrificed and lost. The committee had endeavoured to frame a programme for sale within the Palace itself, at the price of one penny only, which programme would give each visitor every information he could possibly require. (This plan was described in detail.) With regard to law expenses, the committee found that the total charges against the company for the year 1856 were 2,011*l.*, including 1,000*l.* for expenses in parliamentary matters which had not been seen by the committee, neither had they been able to go into the very heavy item of 2,801*l.*, the stated cost of the prosecution of Robson. But with respect to the general charges, they were of opinion that they were much heavier than they ought to be, and that much work was done by the solicitors which might and ought to be done by the company's officers. The general results at which the committee had arrived were, that the shareholders should be called together twice a year instead of once, and that the meeting be held in June and December; that the number of directors be increased from eight to twelve; and that in the present condition of the company a sum of 600 guineas be set aside for this purpose, in lieu of the sums now charged for refreshments; and that there should be a daily supervision by one of the directors, independent of the weekly attendance at board-meetings. With respect to the three directors who offered themselves for re-election, the committee found that their attendance at board-meetings during the past year had been—W. Ogilvy, 40; W. Seymour, 19; and W. Gile, 8. It would be for the shareholders to determine whether the attendance of the two latter gentlemen warranted their re-election. The committee could not help regretting that the directors had presented the revenue accounts at the late annual meeting in such a confused form that it was impossible to avoid the creation of dissatisfaction in the minds of the shareholders. As a general observation in regard to contracts, the committee were of opinion that they were one-sided, and much against the interests of the company; and that in future all important contracts should be put up to public tender and competition. The committee recommended that the two-guinea tickets be abolished altogether, and that the directors should issue season tickets at half-a-guinea each for children under twelve years of age; that the admission on Saturdays should be 1*s.* only; and that Wednesday be kept for special *fetes*; and that in addition to such previous exhibitions as the directors might think advisable, the great fountains should play on certain occasions during the autumn at an admission of 1*s.* In conclusion, the committee looked forward hopefully to the future, convinced that there were all the elements of prosperity in the noble Palace and grounds, provided a rigid economy were observed, combined with firm and constant supervision. The committee were

desirous publicly to thank Mr. Grove, the secretary of the Crystal Palace Company, and Messrs. Hart, Dawson, and Walker, the clerks, for the readiness with which they had furnished them with any and every information they required."

Mr. Horsley moved, and Mr. Reid seconded, a resolution to the effect that the report of the committee of investigation appointed at the annual general meeting of the 30th June last be received, and that it be forthwith printed and circulated among the shareholders; and that a special meeting be called for the 18th of August to take the same into consideration.

It was then resolved, on the motion of the Chairman, that the directors be authorised to create debenture stock to an amount not exceeding 250,000*l.*, to carry a perpetual preference interest of 6*l.* per cent. per annum, the proceeds of which would be applied in paying off the existing mortgages and debentures.

A resolution was then passed to the effect that a dividend of seven per cent. for the year be paid upon the preference shares.

A cordial vote of thanks was then passed to the Chairman and directors, and the meeting adjourned.

The following is the return of admissions to the Crystal Palace for six days, from July 24 to July 29:—

| | | | Admission on Payment. | Season Tickets. | Total. |
|-----------|------|-------------------------------|--------------------------|--------------------|--------|
| Friday | July | 24 (7 <i>s.</i> 6 <i>d.</i>) | 1,293 | 2,420 | 3,713 |
| Saturday | " | 25 (2 <i>s.</i> 6 <i>d.</i>) | 1,858 | 2,095 | 3,953 |
| Monday | " | 27 .. | 8,654 | 445 | 9,099 |
| Tuesday | " | 28 .. | 7,137 | 458 | 7,595 |
| Wednesday | " | 29 .. | 6,591 | 485 | 7,076 |
| Thursday | " | 30 .. | 6,744 | 498 | 7,242 |
| | | | 32,277 | 6,401 | 38,678 |

HERR ZIROM gave an evening concert at the New Beethoven Rooms, on Monday last. Herr Zirom is merely known as a performer on the Emmelynka, a tiny instrument whose tones are produced by the vibration of small tongues, like the accordion and concertina, but differing from those instruments in the fact of the air being supplied from the mouth. When the performer's hands are before his mouth, performing the necessary manipulations, the Emmelynka is quite invisible; so its tininess may readily be imagined. Upon this really insignificant instrument Herr Zirom plays with great skill and taste, and, if any persons are fond of acquiring musical curiosities for the amusement of their friends in the drawing-room, we fancy Herr Zirom would be a pleasant and able instructor. Indeed, we never heard of either phrenology or physiology if Herr Zirom has not a soul and capabilities far above Emmelynkas, and if he knows anything of any other instrument, we counsel him to pursue his study. Had we met him on the staircase, or seen him amongst the visitors instead of on the platform, we should have pronounced him a Fellow of the Royal Society, at least, and should never have dreamt of his being a performer on what is termed the "Child's Mouth Organ." The vocalists were Mrs. Haynes, and Mr. and Mrs. Paget. With what honours could be bestowed by a painfully small audience, Mrs. Haynes walked off. She sang Barnett's "Deep in a forest dell," which was not quite suited to her, and a new song by Goldbeck, which was better adapted, but less pleasing as a composition.

Mr. and Mrs. Paget have fine voices (bass and contralto), but they stand in much need of tuition. The lady's intonation is occasionally very uncertain, and her scales require looking to. She had the disadvantage in Mercadante's "Se m' abbandoni" of a wretched accompaniment. Herr Lehmeier, who presides at the pianoforte, did not seem to have established a very intimate acquaintance with the left-hand passages in the introduction, snatches of which appear after the commencement of the recitative, and a more experienced singer than Mrs. Paget might have been thrown out by such meagre attempts. In other pieces Herr Lehmeier was equally at fault, and, which is worse, appeared in a great state of indifference about his music; once or twice in Goldbeck's song, the vocalist (Mrs. Haynes) was left without any accompanimental guide in a modulational passage. The fact of the song being in *MS.* was no excuse for this. Signor Bianchi, a young pianist of evident talent, played a "Souvenir d'Italie" with much decision and brilliancy, and received some ready applause.

MADAME GOLDSCHMIDT.—It is rumoured that this celebrated *cantatrice* is likely to take up her abode in this country, and we have heard that Otto Goldschmidt has already decided upon a house at Fulham. We cannot say whether the lady will reappear in public. We feel sure that in the event of her so doing she will be heartily greeted, and we are equally convinced that her husband will be highly thought of as a composer, if, as we should hope, his works obtain more frequent hearing from his actual residence in this country.

THE ORPHEUS GLEE UNION sang at Sir Benjamin Hall's yesterday week. "William of Nassau" was translated by T. D. Atkins for the occasion, from the ancient Dutch of 1568. The programme contained other national and appropriate *morceaux*.

SIR BENJAMIN AND LADY HALL received the Queen of the Netherlands at luncheon yesterday week, at their residence in Great Stanhope-street. The following stanzas were sung by a full chorus with band accompaniment, to the national air of the Netherlands, "Wein Neerlands Bloed in di Adern vloeit":—

Queen of the Netherlands! for thee
Our songs of welcome pour,
And hail with British sympathy
The Spouse of Great Nassau.
True friends in peace, allies in war.
In laws and worship free,
The Briton and the Hollander
Unite on land and sea.
Our Royal Race oft joined with thine,
Oft may it join again!
For never from illustrious line
Sprang more heroic men.
Still in the Council and the Field
Does faithful Hist'ry draw,
As Holland's talisman and shield
The Princess of Nassau.

Opera.

—o—

HER MAJESTY'S THEATRE.—Mozart's *Le Nozze di Figaro*, which has not enjoyed a representation for some years in London, was given on Thursday night with the following powerful cast:—Susanna, Mdle. Piccolomini; the Countess, Mdle. Ortolani; Cherubino, Mdle. Spezia; Marcellina, Madame Poma; Count Almaviva, Signor Beneviento; Figaro, Signor Belletti; Basilio, Signor Belart; Don Curzio, Signor Mercuriali; Antonio, Signor Vialetti; Don Bartolo, Signor Rossi.

Without a regular plot, this opera abounds in humorous situations and sparkling equivocation. The leading characters are the Count Almaviva and his Countess; Figaro, the Count's valet; Susanna, the Countess's waiting-woman; and a Page, Cherubino,—a tolerably full-grown one; for, at the opening of the opera, while we find the Count making overtures to Susanna, the Page is remarkably warm in his devotion to the Countess, his mistress. There are two other characters of some prominence, Bartolo and Marcellina, an aged couple, disappointed in love, the one having been rejected by Susanna, and the other having failed to excite the tender passion in Figaro: facts little to be wondered at, since it turns out, in the sequel, that they are the parents of Figaro.

The main incidents—or situations rather—arise out of the galantries of the Count towards Susanna, and the sham appointments she makes to meet him. On one occasion she manages to substitute his own wife for herself, and on another Cherubino, the Page, disguised in female apparel. This Page the Count had previously, as he supposed, despatched to the seat of war, from observing the familiarity existing between him and the Countess; for, although himself inconstant, he was sensitive enough about his own honour. This and other *contretemps*, however, result in the Page's recel, in the hearty reconciliation of the Count and Countess, and in the nuptials of Figaro and Susanna.

The Italian libretto of *The Marriage of Figaro* is a version of Beaumarchais' celebrated comedy, *Le Mariage de Figaro*, and was written by a talented Jew, who took a fancy to pass for a Christian priest, and called himself the Abbé da Ponti. Mozart is said to have chosen this subject when ordered by the Emperor Joseph to compose an opera for the stage of Vienna, about four years after the appearance of his *Entführung aus dem Serail*. Its success was most decided, even at rehearsal, when, according to the account left us by Michael Kelly, the enthusiasm both of

the singers and of the orchestra rose to a pitch that must seem quite incredible to those accustomed to a colder mode of expressing satisfaction. Nor did the result disappoint the expectations of the Viennese artists: so great was the delight of the audience on its first representation, that scarcely a single piece of music was allowed to pass without an encore—in consequence of which the opera was so extravagantly prolonged that the Emperor thought himself obliged to interfere, and commanded that nothing for the future should be called for a second time in the course of the same evening.

Would that such a potentate had been present on Thursday evening! The people encored everything they could lay their hands to. First the "Non piu andrai," capitolly sung by Signor Belletti, but with a decided insufficiency of humour, both vocal and histrionic. Next the "Voi che sapete," one of the most beautiful and popular of Mozart's operatic melodies. It was fairly sung by Mdle. Spezia, but the enthusiasm which Alboni produced by her exquisite singing of this air had not been forgotten, and the encore awarded to Mdle. Spezia was not cordial. However, it was considered an encore either by the conductor or vocalist, or both; and the song was repeated. It was what we should call half an encore, and we are quite sure the above-mentioned Emperor would not have sanctioned its repetition. Then the quartett, "Conosce, Signor Figaro," towards the close of the first act, was encored; which we did not so much mind, since it proved that the audience understood what they were listening to, and did not confine their voracity to the most tempting morsels.

(During the performance of this quartett we had a vision: the interior of Exeter Hall was revealed to our imagination, the oratorio of *Eli* was in course of performance, and the march of Israelites was the particular *morceau* we fancied we heard. Any one may dream the same who goes to see *Le Nozze di Figaro* this evening, and notes the quartett with moderate attention.) Still, we must say that the encore was condemnable in this case. It was delightful enough to hear such music repeated, especially as we are not treated to Mozart's operas every day in the week, or every month in the year, or even every year in the century, but the action of the piece was materially disturbed by this determination on the part of the audience. Antonio, the gardener, enters at the close of this quartett, half-seas over (*mezzo ubbriaco*), and poor Signor Corsi, who represented the inebriated horticulturist, had proceeded as far as the footlights, when Signor Belletti walked him back again to admit of the repetition of the quartett! Whether the *libretto* or the action of an opera be good or bad, it is entitled to better treatment than this.

Scarcely less ridiculous was the re-commencement of "Sull' aria," a *duo* which springs immediately from a dialogue between the Countess and Susanna, and which consists of dictation from the former, and the repetition of the words (as she is writing them) by the latter. The audience would have it again, and the letter had to be re-dictated and re-written, the first words of the *duo*, "Sull' aria," not having the advantage this time of the dialogue which led to them.

The remaining encore was a very harmless one. After the *sestetto* in the second act, in which Figaro discovers his parents, Susanna exclaims, "Chi al par di me contenta!" on which Figaro and his parents shout "Io! ed io! ed io!" individually, and then *ensemble* (a beautiful little piece of simple harmony) "E schiatti il Signor Conte al gusto mio!" rushing off the stage in high glee and full of mischief. The situation itself is so simply droll that the audience did as they always used to do—encored this little phrase of some half-dozen bars. When the four returned to the footlights, out of breath, and in a highly cacinnatory condition, the key-note was forgotten and a wrong one attempted: this increased the merriment of the quartett, and Piccolomini, whose spirits seem remarkable, scarcely recovered herself sufficiently to articulate the notes, scampering off directly afterwards, and clearing a small barricade at the back of the stage with the agility of a lady at a Royal Drawing-room. This time the fun and the leap were encored, the little happy party were recalled to the front, and the "Io! io! io!" and the harmony, repeated as steadily as the laughter of the vocalists would allow.

Mdle. Piccolomini's best vocal efforts were, the lovely "Deh vieni," which she sang most chastely, and the little *arioso* "Cos'è quel stupore!" which she addresses to the Count on her being released from the cabinet. Mdle. Ortolani sang the music of the Countess well, but produced little effect in the principal song,

"Dove sono;" indeed she sang it too fast, and it fell almost expressionless. What little music Signor Belart had to sing as Basilio was very well done, and Madame Poma was very effective as Marcellina. Indeed, the cast was most satisfactory.

There was but trifling excision, and that only of some small portions of the dialogue. The chorus and band were efficient, but the latter appears to want tone.

A few more extra nights will be given.

Amongst those which have taken place, *Cenerentola* claims mention, since in this opera Alboni is heard to the very utmost advantage, and why it has not been given during the season is astonishing.

The great Lablache has just breathed his last.

MARIO and GRIET will appear in opera at the Princess's Theatre, on the 22nd inst. These artistes do not accompany Mr. Gye's troupe to Dublin.

On dit that Mr. Lumley's company will appear at Drury Lane Theatre in October.

Theatrical.

7 ADELPHI—The real Adelphi company—Wright, Paul Bedford, Madame Celeste, and Mr. B. Webster—re-appeared on Monday night in Mr. Bourcicault's drama of *George Darville*. The favourite farces of *Welcome*, *Little Stranger*, and *Fearful Tragedy in the Seven Dials*, followed, and were greeted with the usual roars of laughter.

Miss Wyndham leaves the Adelphi to join the company at the Olympic, under the new management.

A performance has been given at this theatre in aid of the Jerrold Fund. *The Rent Day* was performed, also *Black Eyed Susan*, in which Mr. T. P. Cooke resumed his original character of William.

Between the acts of the second piece Mr. Albert Smith delivered this address, which had been written for the occasion by Mr. Tom Taylor:—

"Ere laughter, wit-awaked, in silence die—

"Ere tears, by tenderness unsealed, are dry—

"While, with imagined joy, and mimic woe,

"Your nerves still tingle, and your feelings glow,

"Pardon, if on your mirth and lustiness,

"I force the solemn presence of the dead.

"As in mysterious Egypt's festal hours,

"The skull still grinned its moral through the flowers,

"The service of your reverent hands I crave

"To place a wreath upon a fresh-turfed grave—

"His grave whose pulses never more shall stir

"To plaudits of the crowded theatre:

"Who sleeps the sleep of death, not recking fame

"Nor friendship; nor what honours crown his name.

"Yet, if aught touch the disembodied mind,

"It should be thought of dear ones left behind

"To bide the world's harsh buffet.—If one joy

"From earth can reach souls freed from earth's alloy,

"Tis sure the joy to know kind hands are here

"Drying the widow's and the orphan's tear;

"Helping them gently o'er lone life's rough ways,

"Sending what light may be to darkling days—

"A better service than to hang with verse,

"As our forefathers did, the poet's hearse.

"Two things our Jerrold left, by death removed—

"The works he wrought; the family he loved.

"The first to-night you honour; honouring these,

"You lend your aid to give the others ease.

"Like service in like loss none more than he

"Was prompt to render—generous, facile, free.

"He had a sailor's heart; 'twas thus he drew

"The sailor's character with touch so true:

"The first that gave our stage its British tar,

"Impulsive, strenuous, both in love and war;

"With English instinct, using still his blade

"Against the strong, the weaker cause to aid.

"While Dibdin's song on English decks is sung

"While Nelson's name lives on the sailor's tongue.

"Still Susan's tenderness and William's faith

"Shall weave for Jerrold's tomb a lasting wreath."

HAYMARKET—Mr. Charles Mathews will give a few farewell performances at this theatre, commencing on the 10th inst., previous to his departure for America.

LYCEUM—This theatre has been taken by Mr. Harrison and Miss Pyne, who will give English operatic performances there until Christmas, when Mr. Charles Dillon will re-commence his dramatic season.

Madame Ristori performs at the Lyceum four nights next week. Professor Anderson, the famous Wizard of the North, returns to this theatre on Monday, the 17th inst., on his way to China.

NATIONAL STANDARD—Mr. Douglas, the lessee of this establishment, has engaged Mr. Sims Reeves, the celebrated vocalist, for eighteen nights, commencing on the 7th September.

OLYMPIC—Yesterday week a very large audience assembled, a committee of great influence having been organized to prepare a night of honour to Mr. Wigan, whose continued illness has forced him to abandon the stage. At the conclusion of the second piece, Mr. Wigan came forward and spoke thus:—

"Ladies and Gentlemen,—I appear before you this evening under the influence of very strong feelings—feelings of mingled pride, gratitude, and regret. This has been announced as a farewell benefit, but it is not the familiar farewell of the outworn veteran, retiring in the natural decay of his powers to the leisure fairly earned by long service. It is the leave-taking of one stopped short in mid-course—in the most vigorous time of life—compelled to retire from management when most successful, and from acting when in the full enjoyment of your favour and approbation, by strange and unforeseen illness. But with pain at this unlooked for close (for the present, at least) of my managerial and professional career are blended pride and gratitude for the favours so liberally bestowed upon me for years past, and so nobly crowned this evening. I have had the honour of managing the Olympic Theatre for four years, or, more strictly speaking, for three years, for during the whole of the present season the active business of management in every department has devolved upon my wife. During that period ten pieces have been got up and produced under her sole superintendence, and I trust you will not attribute it to a husband's partiality if I say she has performed her task well and bravely under circumstances of peculiar difficulty and depression. That the public has been satisfied with her exertions is best proved by that most satisfactory of all tests—the balance-sheet. The result of the season has been prosperity and profit, where disaster and loss must have been looked for had I not possessed so able and indefatigable a substitute. She can no longer support the fatigue, excitement, and anxiety of such exertion without risk, and I am therefore compelled to retire until I may again be able to take my share of labour. The course I have adopted during my management has, I am proud to think, raised the Olympic Theatre to a high position in public favour, and I can look back and fearlessly say that its success has been honestly and fairly won by hard and well-directed work. When retrospect leaves this feeling, no wonder that parting from the theatre and from you, its indulgent patrons, should be very painful. But on painful feelings I will not dwell. After surmounting the many difficulties in the way of firmly establishing this theatre as a place of rational and harmless amusement, I shall, on the 7th of next month, relinquish all connexion with it; but I shall always feel a warm interest in its fortunes, and a sincere wish that it may long enjoy the success that has hitherto attended it. I have now a large debt of thanks to pay to the gentlemen of the newspaper press for the fairness and the good-nature of their criticisms upon the performances at this theatre, and also for the warm and cordial sympathy which they have expressed with my present position; to the committee of friends who have done me the great honour to associate their illustrious names with mine; to the authors who have written for me; and to my company generally, not only to my brother actors for their zealous and loyal co-operation (more especially during this last season, under the direction of my wife), but to everyone employed in the theatre, down to the humblest artisan; and above all, my warm thanks are due to the public, whose support has so generously rewarded my exertions. For myself, should the blessing of health be restored to me—and I will look forward hopefully—I may again be able to contribute to your amusement, when I trust that, by keeping to the same course, the same result will follow—that success will be won by a sincere desire and an earnest effort to deserve it. But should my hopes be doomed to disappointment—should this be my last appearance before you—I will carry with me to the end the memory of the great kindness I have always received at your hands, kindness so warm, so sympathetic, and so unvarying, that it leaves me scarcely able to pronounce that word which for me blends so much sweetness with so much sadness. But, linger as I may, it must be spoken; and so ladies and gentlemen, good friends and patrons, I most respectfully and gratefully bid you all farewell."

The delivery of this address was positively affecting. Mr. Wigan's voice almost failed him towards the conclusion from

emotion. On his retirement from the stage, there was a general reel, when he reappeared with Mrs. Wigan amidst deafening cheers.

STRAND.—Mr. Leicester Buckingham's amusing burlesque of *William Tell* was brought out again on Monday evening, with some new songs and jokes in allusion to more recent events. Mr. Clark, as Gesler, is particularly droll, and Miss Craven is intelligent and clever in the part of Albert. Mr. Soutar plays Tell, and Miss E. O'Brien, a damsel fresh from the Emerald isle, is Rodolph.

Theatres.

PRICES, TIME OF COMMENCEMENT, &c.

ADELPHI.—Private Boxes £2 2s.; Stalls, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s. Half-price at nine o'clock. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7.

ASTLEY'S.—Private Boxes, from £1 1s.; Dress Boxes, 4s.; Upper Boxes, 3s.; Pit, 2s.; Gallery, 1s.; Upper Gallery, 6d. Children half-price. Second-price at half-past 8. Doors open at half-past 6, commence at 7. Box-office open from 11 to 4.

DRURY LANE.—Boxes, 2s. 6d., and 1s. 6d.; Galleries, 6d.; Pit and Promenade, 1s.—Doors open at half-past 7, commence at 8.

HAYMARKET.—Box-office open from 10 to 5. Orchestra Stalls (which may be retained the whole of the evening), 6s. each; Dress Circle, 5s.; Upper Boxes, 3s.; Pit, 2s.; Lower Gallery, 1s.; Upper Gallery, 6d. Second Price—Dress Circle, 3s.; Upper Boxes, 2s.; Pit, 1s.; Lower Gallery, 1s. Private Boxes, Two Guineas and One Guinea and a-half each. A Double Box on the Second Tier, capable of holding Twelve Persons, with a furnished Ante-Room attached, can be obtained at the Box-office, price Five Guineas. Doors open at half-past 6, commence at 7.—Second Price at 9 o'clock.

MARYLEBONE.—Boxes, 2s. (half-price at 9 o'clock, 1s.); Pit, 1s.; Gallery, 6d. Box-office open from 11 till 3. Doors open at half-past 6, commence at 7.

OLYMPIC.—The Box-office open from 11 till 5 o'clock. Stalls, 5s.; Upper Box Stalls, 4s. Boxes, 4s.; Pit, 2s.; Gallery, 1s. Second Price at 9 o'clock—Upper Box Stalls, 2s. Boxes, 2s.; Pit, 1s.; Gallery, 6d. Private Boxes, £2 2s. and £1 1s.; Family Boxes, £3 3s. Places, retainable the whole Evening, may be taken at the Box-office, where the payment of One Shilling will secure from One to Eight Seats. Doors open at 7, commence at half-past 7.

PRINCESS'S.—Dress Circle, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s.; Second Price—Dress Circle, 2s. 6d.; Boxes, 2s.; Pit, 1s.; Gallery, 6d. Orchestra Stalls, 6s.; Private Boxes, £2 12s. 6d., £2 2s., and £1 11s. 6d. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7.

SADLER'S WELLS.—Boxes, 2s. and 3s.; Pit, 1s.; Gallery 6d. Doors open at half-past 6, commence at 7.

SOHO.—Stalls, 3s.; Boxes, 2s.; Pit, 1s. Half-price at 9.

STRAND.—Stalls, 4s.; Boxes and Reserved Seats, 2s. (Children half-price); Pit, 1s.; Galleries, 6d. Doors open at half-past 6, commence at 7.

STANDARD.—Lower Boxes and Stalls, 1s. 6d.; Upper Boxes, 1s.; Pit, 6d.; Centre Circle on First and Second Tier, fitted up quite private, 2s.; Gallery, 3d.; Family Private Boxes, £1 1s. and £1 11s. 6d.; Private Boxes on Lower Circle, 3s.; Private Boxes Upper Circle, 2s.; New Centre Private Boxes, 4s.

SURREY.—Boxes, 2s.; Pit, 1s.; Gallery, 6d. Doors open at 6, commence at half-past. Half-price at half-past 8.

ANNOUNCEMENTS FOR THE SEASON.

Aug. 8. Crystal Palace Poultry Show.

" 10. Crystal Palace Poultry Show.

" 11. Crystal Palace Poultry Show.

" 12. Crystal Palace Poultry Show.

Sept. 9. Crystal Palace Flower Show.

" 10. Crystal Palace Flower Show.

" 11. Crystal Palace Flower Show.

CHORAL SERVICES

On July 28, being the seventh Sunday after Trinity.

ST. PAUL'S CATHEDRAL.

| CHANT. | SERVICE. | ANTHEM. |
|-----------------|---------------------|-----------------------------------|
| M.—Crotch in E. | Patrick in G minor. | |
| A.—Crotch in E. | Cooke in C. | Praise the Lord, O my soul, Goss. |

CHAPEL ROYAL, ST. JAMES'S.

| | | |
|----------------------|---------------|--------------------------|
| M.—Jones in E. | Ouseley in A. | Sing we merrily. Crotch. |
| A.—Hindle in B flat. | Ouseley in A. | I have set God. Goldwin. |

ST. GEORGE'S CHAPEL ROYAL, WINDSOR.

| | | |
|-----------------|-------------|--------------------------|
| M.—Dupuis in D. | Gates in F. | I will arise. Creighton. |
| Marsh in A. | | |
| E.—Skates in E. | Elvey in D. | I beheld, and lo! Elvey. |

LINCOLN'S INN.

| | | |
|-------------------------|--------------|-------------------------------------------------------|
| M.—Hayes in E flat. | Boyce in A. | Wherewithal shall a young man cleanse his way. Boyce. |
| Mendelssohn in D. | | |
| E.—R. Cooke in E minor. | Arnold in A. | O where shall wisdom be found. Boyce. |

TEMPLE CHURCH.

| | | |
|------------------|-----------------------------------|-------------------------------------|
| M.—Hopkins in C. | Cooke in G. Sanctus, &c., Jonell. | In Thee, O Lord. Weldon. |
| E.—Goss in E. | Cooke in G. | Give the King thy judgments. Boyce. |

For August 2.

ST. ANDREW'S, WELLS STREET.

| | | |
|-----------------------|-------------------|---------------------------------|
| M.—Farrant in F. | Croft in A. | O how amiable. Richardson. |
| Hindle in B flat. | | |
| A.—Poster in F minor. | Ditto. | Thy word is a lantern. Purcell. |
| E.—Ditto. | Kelway in B flat. | In that day. Elvey. |

Provincial.

ITALIAN OPERA IN THE PROVINCES.

Mr. Beale has made arrangements for a series of Italian operas, in the principal provincial towns, commencing in September next.

Amongst the artistes engaged will be found Madame Grisi, Madame Alboni, and Madame Gassier, Mdle. Berti, Mdle. Baillou, Mdle. Sedlatzck, Signor Mario, Herr Reichardt, Signor Kinni, Mons. Gassier, Signor Annoni, Herr Formes, &c., whilst the band and chorus will consist of a selection of the best performers, vocal and instrumental, from Her Majesty's Theatre, and the Royal Italian Opera.

The operas to be produced will comprise amongst others, *Il Trovatore*, *La Traviata*, *Don Giovanni*, *Les Huguenots*, *Rigoletto*, *Norma*, *Lucresia Borgia*, *Semiramide*. In the first-mentioned work the principal rôles will be filled by Grisi, Mario, and Alboni, thus presenting a cast such as few lovers of music, even in London, have ever had an opportunity of witnessing. The *Don Giovanni* will be presented in a style equally attractive, the character of Donna Anna being sustained by Madame Grisi; Elvira by Madame Gassier, Zerlina, Madame Alboni; Don Giovanni, by M. Gassier, Don Ottavio by Signor Mario, and Leporello by Herr Formes.

The *Huguenots* will have the unprecedented advantage of such transcendent acting as Grisi, Mario, Madame Gassier, and Herr Formes, alone can display in this mightiest of grand operas. The

burden of the *Traviata* will be borne by Signor Mario and Madame Gassier; and that of *Rigoletto* by the same artistes, assisted by Madame Alboni and Madame Gassier; whilst *Norma* will exhibit the unusual attraction of the interesting, though secondary, character of Adalgisa, being played by Madame Gassier, Grisi, of course, sustaining her own part of the Druid Priestess, and Mario that of Pollio. *Lucrezia Borgia* will introduce Grisi and Mario in those two characters which have perhaps combined, in a stronger degree than any other, to place them in the very distinguished position they have now so long occupied before the English musical world; whilst an additional feature of attraction will be found in the fact, that Madame Alboni has consented to resume the character of Maffeo Orsini (which of late years she has ceased to play, on account of certain scruples in regard to costume) in consideration of the circumstance that it was under the direction of Mr. Beale, at the Royal Italian Opera, Covent Garden, that she made her memorable *début* before a London audience. In the opera of *Semiramide* (which it should be mentioned has not been played in the metropolis or in the provinces for some years past), Grisi will personate the Assyrian Queen; Alboni, Arsace; Mons. Gassier, Assur; and Reichardt, Idreno; presenting a combination of vocal and artistic excellence which will certainly cause the revival of this gorgeous work to be one of the most important works of the present notable operatic season.

ANNOUNCEMENTS FOR THE WEEK.

THIS DAY.—Crystal Palace Concert, 2½. Display of the Great Fountains, 4½.

Le Nozze di Figaro and *Alphea* at Her Majesty's Theatre.

MONDAY.—*La Figlia* and last scene of *Lucia* at Her Majesty's Theatre.

TUESDAY.—*Il Don Giovanni* at Her Majesty's Theatre.

WEDNESDAY.—*Le Nozze di Figaro* at Her Majesty's Theatre.

THURSDAY.—*La Traviata* and last act of *I Puritani*, at Her Majesty's Theatre.

FRIDAY.—Crystal Palace Concert, 3.

SATURDAY.—*The Frozen Deep*, at the Gallery of Illustration.

Reviews.

"THE LIFE OF HANDEL," by Victor Schoelcher. Trübner and Co.

(Continued from page 359.)

At Hamburg, Handel formed an intimate acquaintanceship with a young musical and dramatic enthusiast of the name of Mattheson. He was four years older than Handel, was a clever performer on the organ and harpsichord, and his facility in writing was considerable. His taste for the stage, and his companionship with Handel, infused into the latter dramatic ideas, his mind having hitherto been occupied in musical study only. Our readers will be surprised to hear that a duel was an incident in Handel's life, yet such was the case. In the opera of *Cleopatra* (by Mattheson) the composer himself played the part of Anthony. After the death of the hero, it was his custom to enter the orchestra and conduct the remainder of the performance, to which proceeding Kaiser—the Costa of Hamburg—never made objection. But on one occasion, when Handel was presiding at the harpsichord (by which, we believe, conducting is implied), the "resuscitated Anthony" did not find him so ready to resign his post as the good man Kaiser, and after the performance had terminated, there was a considerable quarrel, ending in the young men drawing on each other. The combat was brought to an abrupt conclusion by the breaking of Mattheson's sword upon a large metal button in Handel's coat. "*Amantium ire amoris integratio est*," and it is not surprising to find that before the end of the month, Handel and Mattheson were dining together in the most friendly condition.

In January, 1705, *Almira*, Handel's first dramatic work, was produced. It was immediately succeeded by *Nero*; and, shortly after, by *Daphne* and *Florinda*. Of these *Almira* was the most successful.

Handel appears to have early displayed a spirit of independence. He had an offer from a Tuscan Prince to go with him to Florence

free of expense; but he declined this invitation, preferring to set out alone for Italy with his savings from the pay at the Hamburg theatre. In Florence, he produced *Roderigo*, and the Grand Duke of Tuscany presented him with a service of plate and a purse of 100 sequins. There is a martial song in this opera, the words bearing especial reference to the trumpet, and the biographer expresses surprise that a hautboy should take a prominent part in the accompaniment, surmising also that "at that time a trumpeter was not to be found in Tuscany." We are inclined to ascribe the employment of the hautboy to Handel's predilection for that instrument. Modern orchestral writers generally use the hautboy (when it is employed as an *obbligato*) in songs or other pieces of a plaintive character, but Handel availed himself of the instrument most constantly, without regard to the style of music.

Handel now adjourned to Venice, where he wrote *Agrippina*. The composition occupied him three weeks, and its representation was received with enthusiasm. After a stay of only three months' duration, he quitted the city of gondolas for imperial Rome. While in this city he wrote some sacred works, among others, oratorios entitled *La Resurrezione* and *Il Trionfo del Tempo*, and he made the acquaintance of Scarlatti, the famous harpsichordist. He was a formidable rival of Handel upon that instrument, but he was inferior to him as a performer upon the organ. Cardinal Pamphili, a great friend and admirer of Handel, wrote the words of *The Triumph of Time*, and it was performed at the house of another cardinal, the orchestra being conducted by Corelli. In this oratorio were two long quartetts, rare occurrences in Handel's sacred works.

(To be continued.)

ORGAN.

ST. STEPHEN-THE-MARTYR, AVENUE-ROAD, REGENT'S-PARK.—An organ, of which the following is a description, was erected in this church by Messrs. Bevington and Sons, last week:—

GREAT ORGAN.—Compass, CC to F.

| | | | |
|----------------------------------|---------|--------------------------|---------|
| Open diapason, large scale .. | 8 feet. | Flute | 4 feet. |
| Open diapason, small ditto .. | 8 " | Fifteenth | 2 " |
| Stopped diapason & clarabella .. | 8 " | Sesquialtera, 3 ranks .. | |
| Principal | 4 " | Trumpet | 8 " |
| Dulciana (C) | 8 " | | |

SWELL.—Compass, CC to F.

| | | | |
|--------------------------------------------------------|----------|-----------------|---------|
| Bourdon and double diapason (from fiddle G upwards) .. | 16 feet. | Fifteenth | 2 feet. |
| Open diapason | 8 " | Hautboy | 8 " |
| Stopped diapason | 8 " | Cornopann | 8 " |
| Principal | 4 " | Clarion | 4 " |

PEDAL.—Compass, CCC to E.

| | | | |
|----------------------------|----------|---------------|----------|
| Open diapason (wood) | 16 feet. | Bourdon | 16 feet. |
|----------------------------|----------|---------------|----------|

Four composition pedals.

COUPLERS.

Swell to great.
Great to pedal.

Swell to pedal.

The instrument is enclosed in a neat pine case, stained, with rich decorated pipes in front.

This new organ was opened on Sunday last, by Mr. Willing, organist of the Foundling Hospital.

The services were Boyce in A, and King in F; the chants, Hindle, Humphrey, and Tallis. Voluntaries were performed before and after each service, and before the first lesson. The following pieces were selected:—

| | |
|----------------------------------------------|--------------|
| Slow movement in G | Spohr. |
| Slow movement in F | Mozart. |
| Motett, "Splendente Te Deus" .. | Mozart. |
| "Jesu bone pastor" | Mozart. |
| Duett from cantata, "God, Thou art great" .. | Spohr. |
| Overture (<i>Samson</i>) | Handel. |
| Slow movement in B flat | Spohr. |
| <i>Larghetto</i> , symphony in D | Beethoven. |
| March (<i>Athalie</i>) | Mendelssohn. |

The collections at the three services amounted to 80l.

CORRESPONDENCE.

TEMPERAMENT.

TO THE EDITOR OF THE "MUSICAL GAZETTE."

"Temperament" in music means an operation of so adjusting the tones of an instrument that those contiguous are made to approach each other and become the same. "What *equal* temperament means I cannot divine. But as to temperament. For a fifth to be perfect, the number of vibrations in a given time, required to produce the lower tone, should be multiplied by $\frac{3}{2}$ to produce the higher tone of that interval. If, therefore, C_1 (C, D, E, F, G, A, B, C_2 D_2 E_2 F_2 G_2 A_2 B_2 C_3 &c., being the order of the tones) requires one vibration in a given time, G, requires $\frac{3}{2}$, and D_2 , a fifth above G_2 , requires $\frac{3}{2} \times \frac{3}{2}$ or $\frac{9}{4}$, and, halving the vibrations to get D_1 , we have $\frac{9}{8}$; A_1 is commonly accounted a perfect fifth above D_1 , and therefore requires $\frac{9}{8} \times \frac{3}{2}$ or $\frac{27}{16}$; E_2 , commonly accounted a fifth above A_1 , requires $\frac{27}{16} \times \frac{3}{2}$ or $\frac{81}{32}$, and E_1 , $\frac{81}{32} \times \frac{1}{2}$ or $\frac{81}{64}$; B_1 , $\frac{81}{64} \times \frac{3}{2}$ or $\frac{243}{128}$; F_2 , $\frac{243}{128} \times \frac{3}{2}$ or $\frac{729}{256}$; F_1 , $\frac{729}{256} \times \frac{1}{2}$ or $\frac{729}{512}$; C_2 , $\frac{729}{512} \times \frac{3}{2}$ or $\frac{2187}{1024}$; C_1 , $\frac{2187}{1024} \times \frac{1}{2}$ or $\frac{6551}{2048}$; G_2 , $\frac{6551}{2048} \times \frac{3}{2}$ or $\frac{19653}{65536}$; D_2 , $\frac{19653}{65536} \times \frac{3}{2}$ or $\frac{58959}{2097152}$; D_1 , $\frac{58959}{2097152} \times \frac{1}{2}$ or $\frac{19653}{65536}$; A_1 , $\frac{19653}{65536} \times \frac{3}{2}$ or $\frac{58959}{2097152}$; F_2 (or E_2), $\frac{58959}{2097152} \times \frac{3}{2}$ or $\frac{176877}{65536}$; F_1 , $\frac{176877}{65536} \times \frac{1}{2}$ or $\frac{176877}{131072}$; and C_2 , $\frac{176877}{131072} \times \frac{3}{2}$ or $\frac{530631}{131072}$.

Now, C_2 we know requires 2 vibrations (C_1 requiring 1), and therefore the last fraction, which is more than 2, is erroneous; but as the above fifths are calculated correctly for perfect fifths, it is clear that the intervals mentioned are not perfect fifths, but somewhat less.

It is perfectly true that G_1 in the scale of C_1 is a perfect fifth above C_1 , that D_2 in the scale of G_1 is a perfect fifth above G_1 ; that A_2 in the scale of D_2 is a perfect fifth above D_2 , and so on through the series of intervals mentioned; but for the scale of C_1 , A_1 is not a perfect fifth above D_1 , the following proportions (which I give without proof, as they are recognized by every acoustist) being required for the scale of C_1 ,

$$C_1 D_1 E_1 F_1 G_1 A_1 B_1 C_2 D_2 E_2 F_2 G_2 \&c.$$

$$1 \quad \frac{9}{8} \quad \frac{5}{4} \quad \frac{4}{3} \quad \frac{3}{2} \quad \frac{5}{3} \quad \frac{15}{8} \quad 2 \quad \frac{9}{4} \quad \frac{5}{2} \quad \frac{8}{3} \quad 3$$

Not speaking exactly, we have two sorts of intervals between any note in this scale and its next above, namely, whole tones and semitones; speaking exactly, the intervals are produced by either $\frac{9}{8}$, $\frac{10}{9}$ or $\frac{16}{15}$ that is, between C and D the interval is different for different scales.

If C is the key-note, and requires one vibration in a given time, D requires $\frac{9}{8}$, and if B \sharp is the key-note, and C requires one vibration, D requires $\frac{10}{9}$. Similar differences can be shown to exist between the sorts of other intervals, thirds, fourths, &c., there being three or four sorts of each, according to the position of each interval in the scale.

We are, then, in a dilemma; either we must have three or four keys for every one now in use on the organ, or we must pitch the tones in a medium between the various natural ones. It is clear that the most correct course is to make every scale as perfect as the others, and therefore every interval of a second must be equal, and every semitone also. Twelve semitones make the octave, and C_2 requires twice the vibrations that C_1 requires, and therefore we must find such a multiplier that applied 12 times is the same as multiplying by 2; that is, for every semitone, the multiplier is the twelfth root of 2, ($\sqrt[12]{2}$). We shall then, and only then, have all the scales equally perfect.

I remain, Sir,

Yours obediently,

D. P. H.

* Sharp.

† Flat.

Foreign.

MADRID. — Signor Bettini, who performed so successfully in Italian opera at Drury-Lane Theatre, in London, is engaged for the approaching season; also Madame Medori, Madame Santana Tosi, Signors Badiali, Govin, and Etcheverria.

VIOLIN MOVEMENTS. — Herr Ernst has gone to Boulogne-sur-Mer, for the purpose of playing at the first Philharmonic Concert. Herr Reichardt is also engaged for the same occasion. Vieuxtemps has entered in a six months' engagement for America. He will sail for New York this month.

Mdlle. Johanna Wagner quits the theatre immediately after her marriage.

The Prince de la Moskowa, the son of Marshal Ney, who died on Saturday at St. Germain, had a considerable taste for the fine arts, and was the composer of an opera, which, however, was not very successful.

Miss Cushman leaves England next month for New York, with the intention, as we learn, of playing short farewell engagements through the principal theatres of the Union.

OUR SCRAP BOOK.

MUSIC.

* * * * By many, music is regarded as a mere accomplishment: a most attractive and valuable one, truly; but still — an accomplishment. Now surely this is assigning it a position very far below that which it *should* and which it, in reality, *does* occupy. Will not all agree with me, that that noble art, which has been the means of feeding the hungry, of clothing the naked, of ministering to the affliction of the widow and the fatherless, and of alleviating distress in a thousand different forms — will not all agree with me, that such an art is something more than a mere fashionable accomplishment?

This, at least, is certain, that in all ages poets have sung of it, and made it the subject of their noblest verse — princes have patronised it, and acknowledged its wondrous influence — the man of study and the son of toil, alike have drunk of its refreshing streams — the sire of hoary age has been rejuvenated, and laughing childhood rendered happier still by its enlivening tones.

To what a variety of circumstances, too, does it adapt itself! enhancing the enjoyment of the joyous feast, and soothing the aching moments in the mourning assemblage. Be it the enthroning of the nation's monarch, or the entombing of the nation's hero, its services are alike called forth, adding fresh jubilation to the one and increasing the solemnity of the other.

Of its wonderful influence on the human mind, so many well-known instances are on record, and so many examples are still continually presented to us, that it is almost needless to enlarge on the subject. Often has it been known (as in the harping of the son of Jesse) to minister to the "mind diseased," and often to act with even medicinal effect on the disorders of the body. The sound of the trumpet fires the soul of the warrior, and impels him to the battle. The strains of his country's melodies make the heart of the exile to glow with patriotism, and the simple song of his childhood recalls, with marvellous power, the memory of days gone by. But, without multiplying instances, surely there is not one of us who, at some time or other, has not experienced the effect of its wonderful power. Who has paced the aisles of our matchless cathedrals, and has not felt his spirit almost ready to leave its earthly tenement and soar

"Beyond the narrow bounds of time

"To everlasting things,"

while, through "the long drawn aisle" the organ pours its flood

* From a Lecture on English choral music by Dr. Steggall.

† E. G. from no single source has the cause of charity and benevolence, for the last 100 years, derived so large and continued help as from the oratorio of the Messiah.

of harmony, or the sound of anthems is wafted through the sacred vane like echoes from the choir of heaven!

And be assured, although this be not religion, still its effect is to excite the nobler and the purer emotions of man's nature, and he comes down from the house of God a less worldly man than he went up.

But there is the music of *Nature*, which is no less marvellous in its effect than that of art. You may hear it in the waterfall—you may hear it in the wind. Whenever Nature speaks, she speaks in the voice of music; and this of the most varied kind. It may be in the soft and tranquil murmuring of the rippling brook, or in the awful reverberation of the pealing thunder. Yes, on the earth and on the sea, Nature has her wondrous orchestra, employing the elements for her minstrels, and having all creation for her audience!

NATURE WITHOUT MUSIC.

* * * * * As a rule, that which is difficult to be attained, is often eagerly sought after, and greatly prized, even though it really be of little worth; while, on the other hand, that which is easy of acquirement, however valuable in itself, is seldom much esteemed. How rarely, too, do we duly appreciate the value of a gift, till either the giver or the gift is withdrawn from us! That of which we are in the daily enjoyment soon loses half its charms, and fails to afford the delight it once yielded.

Conceive now for a moment—if you can—this inestimable gift of music, of the concord of pleasant sounds, to be withheld from us for a space. Imagine the voice of nature to be hushed, and all this wondrous universe to be left in utter silence! Time still pursues his onward march; but no church-tower chimes announce the progress of his steps. Day still follows day, and the sun rejoices still to run his giant race; but mute are heaven's choristers, bidding no welcome to the approaching morn. The labourer hies him to his daily toil, but no rustic performance of a "rustic lay" cheers him in his lonesome walk; and, though "the valleys stand so thick with corn," yet they neither "laugh" nor "sing." The Sabbath still comes it weekly round, bringing, to the poor man, rest; to the good man, communion with his God,—but no village peal proclaims the holy day, nor "church-going bell" invites the Christian to the house of prayer. There, the service of prayer is offered still; but no song of thanksgiving rises, like incense to the throne of heaven—a dead, cold stillness pervading all creation! Surely the palpable darkness of the Egyptian visitation were but a degree more terrible!

ITALIAN MUSICAL WRITERS,

Who flourished during the Sixteenth Century.

(Continued from page 359.)

ORAZIO TIGRINI, canon of Arezzo, published at Venice, in 1588, a musical work entitled, "*Compendium della Musica*," which he dedicated to Zarliano. This compendium is both well digested and well printed. Tigrini is the first that we have met with who has censured the impropriety and absurdity of composing music for the Church upon the subject of old and vulgar ballad tunes. The cadences which he has given in three, four, five, and six parts, and which are good examples of ecclesiastical counterpoint, have been all used by Morley without his once acknowledging the obligation. It appears, from the *Compendium* of Tigrini, that extempore descant upon a plain song was still practised in the churches of Italy; and instructions are here given for this species of musical divination.

LONDON THEATRES.—The *Theatrical Register* notes that "in 1704, to advance the grand undertaking of a new theatre, thirty persons of quality subscribed each 100*l.*, and Queen Anne then granted a licence to Sir John Vanburgh and Mr. Congreve to act operas and plays in the Haymarket Theatre." This great theatre in the Haymarket, called the King's, or Queen's Theatre, according to the sex of the reigning sovereign (and now called Her Majesty's Theatre), was opened "on the 9th of April, 1705."

The opening of a season for English operas at the new theatre in the Haymarket, which stood opposite to the "King's Theatre," is announced for the 16th in the *Daily Post* of the 2nd of Novem-

ber, 1732, "with a new opera, *Britannia*, set to music after the Italian manner, by Mr. Lampe." The "new theatre in the Haymarket" of the *Daily Post*, also called the "Little Theatre in the Haymarket" by other periodicals of the time, was built by Potter, and opened on the 29th of December, 1720. It stood opposite the "King's Theatre," very nearly on the site of the present Haymarket Theatre. Potter's theatre was pulled down in 1820, and was replaced by the present Haymarket Theatre, which was built by Nash during the same year.

The Theatre of Lincoln's-inn-fields, also called the Duke's Theatre, was one of the most ancient in London. It was originally a tennis court was opened as a theatre by Sir William Davenant, in 1662, and was refitted and re-opened in 1695. An *Acis and Galatea*, by J. Eccles, was produced there in 1704. The theatre was pulled down and rebuilt by Christopher Rich, a lawyer, who died before it was completed, and it was opened by his son, John Rich, the celebrated harlequin and manager, in 1714. This theatre no longer exists.

The same John Rich it was who built Covent-Garden Theatre, by subscription, and opened it on the 7th of December, 1732, with Congreve's comedy, *The Way of the World*. He managed it until the 27th of April, 1759, when he sold his privileges to O'Connell Thornton for 40,000*l.* This theatre was burnt in the month of September, 1808, and the new one, which was built by Sir R. Smirke, was opened on the 18th of September, 1809. This theatre was destroyed by fire on the 5th of March, 1856.

Drury Lane is the most ancient of the existing London theatres. The theatre founded in 1663 was pulled down in 1791, and, having been rebuilt by Holland, was re-opened on the 12th of March, 1794, "with a grand selection of sacred music from Handel's works, commencing with the Coronation Anthem." This theatre was burnt down on the 24th of February, 1809, and was replaced by the magnificent construction of Benjamin Wyatt, the plan of which was taken from the Bordeaux Theatre. This was opened on the 12th of October, 1812, and is now standing.

NECESSITY FOR LARGE ROOMS.—To meet the demand which is evidently growing, buildings have been put up capable of holding large numbers. Thirty or forty years ago, a room which would contain an audience of 1,000 was looked upon with curiosity. Since Exeter Hall, the Surrey Music Hall, and other places in the metropolis, have been erected on a much larger scale; and in the provinces, the Free Trade Hall at Manchester, the halls at Birmingham, Newcastle-upon-Tyne, and other places, are remarkable, when contrasted with those formerly used for a similar purpose. The lecture-room at the Polytechnic Institution has been enlarged from time to time, and at present from 3,000 to 4,000 persons can both hear the lectures and clearly see the explanatory illustrations; and we hope the day is not far distant when men like Faraday, Owen, and others famous in art, literature, and science, will have the means of addressing themselves to classes of many thousands strong. In the Surrey Music Hall from 8,000 to 10,000 persons flock week after week to hear the popular preacher of the day, and, what is more, do hear him. One of the chief difficulties in bringing about such a desirable result seems to be the difficulty in modern buildings of getting the voice of a speaker to reach a sufficient number, and there are instances in halls of even moderate size, where an orator is not so well heard by a considerable portion of the audience as he would be from a platform in the open air. In looking at the vast space of the new reading-room at the British Museum, the notion arises that a magnificent hall for the purpose of illustrated lectures might be erected on this plan, capable of holding an immense concourse of people, who would see better than those in the background of a building of an oblong form; and it might be useful to make some acoustic experiments, in order to show if, for the purposes of lectures and music, similar buildings could be made available. Should such experiments be made, and found to be successful, it might lead to our having in the metropolis a structure devoted to the most useful purposes wherein thousands at the same time might find, cheaply, instruction and delight.—*The Builder.*

WHY is an orchestra of violins like an over-polite dandy?—Because it is full of bows and scrapes.

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